

# TICKETS NOW FOR "MACAIRE" UNEMPLOYMENT BENEFIT DECEMBER 29th AND 30th

## LINCOLN STEFFENS HIS COLUMN

Hurray! Hurray! The rain and snow damaged the artichoke crop, so that the price has gone up.

¶ That's good news to the crooked minds of men under our civilization. Over in Asia there's a barbaric country where it would be bad news.

¶ That sound of weeping is the railroads complaining because auto-trucks are doing to them what they did to wagons in their day.

¶ My sympathy with the railroads is as touching as the pity I felt for the brewers when, after all they did to and for our politics and government, they were confiscated over-night.

¶ I told you so. Herbert Fleishacker is back from the East where he had a nice warm hour with the President elected by our great American revolution of 1932. Our leading banker voted for Hoover, of course, but he was well received by Roosevelt and he says: "Roosevelt is all right, too. Business has nothing to fear from that conscientious and able man."

¶ A state is no gentleman.

¶ Remember the test I applied to Governor Rolph to see if he had a sense of humor. Well, it's working. He has none. He got up out of bed to pardon the Wright Law criminals. That's all. For the present.

¶ Our fire department put out a fire Wednesday (last week) and on Tuesday Fred Bechdolt, as chairman of a meeting, prevented a riot.

¶ But they tell me that Paul Flanders is obstinate, so it's alright. There's a chance for a local scrap that will last all winter, and a good community feud is as useful as bridge for the saving of thought.

—continued on page four

# THE CARMELITE

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## THE HOLIDAYS IN CARMEL

### COMMUNITY CHRISTMAS TREE

Carmel's outdoor Christmas party will be held, weather permitting, on Christmas Eve, at Ocean and Junipero, beginning at seven-thirty.

The tree is being decorated by a committee under the direction of Bernard Rowntree. George Seideneck has worked out a simple but effective decorative scheme; Jack Belvail is in charge of the wiring. Others assisting are Herbert Cerwin and John Neikirk.

As in previous years, Fenton P. Foster will direct the musical program.

Girl Scouts are packing the gift bags of candy, most of which has been donated by local merchants. Boy Scouts will be on duty at the party to assist in traffic direction.

The tree will not be lighted until Christmas Eve.

### THE DRAMA

"Macaire," with Charles O'Neal directing, will be the only dramatic production in Carmel during the holidays. The Stevenson play, with Herbert Heron in the title role, will be presented at Sunset School Auditorium on December twenty-ninth and thirtieth in aid of the Carmel Employment Fund.

### NEW YEAR RECEPTION

The Carmel Woman's Club will hold "Open House" on New Year's Day in the Girl Scout House.

The invitation is general to the community, without regard to club affiliation. Given favorable weather, provision will be made for a large attendance. Two years ago the Woman's Club first "Open House" was the most largely attended event of the holiday season; last year inclement weather kept most people indoors.

### CHRISTMAS AT THE CHURCHES

Congregations of All Saints Episcopal Church and the Carmel Community Church will unite in a Christmas morning service at All Saints, beginning at eleven. The Rev. Austin Chinn will be in charge of the service, with the Rev. T. Harold Grimshaw preaching the sermon. Mrs. Austin Chinn will direct a choir which has been enlarged for the occasion.

At Carmel Mission, Solemn High Mass will be celebrated at midnight Christmas Eve. On Sunday (Christmas) Mass will be said at eight and at ten.

The regular order of services will be observed at First Church of Christ Scientist, the subject of the day being "Christian Science."

### FOR NEEDY FAMILIES

Christmas Dinners for all! That's the thought back of the bee-like activity to be observed at the Girl Scout House these past few days. By posters, newspapers and meetings the message has been spread, so that now nearly every person who has been asked, and many are contributing money, boxes of food, articles of clothing, and toys to take care of the long list of needy families.

The day for distribution has been set as the twenty-fourth (Saturday). There will be much to do Friday night and Saturday, so that the Christmas Committee at the Girl's Scout House today asked that those who could help to come and do so, both in the preparation of the boxes Saturday, and in the delivery.

### SCHOOL HOLIDAYS

Sunset School will not resume classes until Tuesday, January second, the Monday after New Year's being a legal holiday.



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## POINT LOBOS AS A STATE PARK

A movement is on foot to obtain for Birney Adams of Carmel the appointment as custodian of Point Lobos, recently acquired as a state park.

Mr. Adams is thoroughly qualified by experience for the post. A trained forester, he was for a number of years connected with the state and national forestry services. He has also made a study of fire-prevention and fire-fighting, being one of the most consistent workers in the Carmel volunteer fire department. He now conducts the Fix-it Shop on San Carlos.

A petition addressed to the State Park Commission in behalf of Mr. Adams is now available at the office of F. O. Robbins on Dolores street.

It has been announced by the Park Commission that the fifty cent toll charge for entrance to Lobos will be retained at the outset, with the indication that it may be reduced or removed later.

## BUSINESS REVERSES

It is learned on dependable authority that bankruptcy proceedings are being instituted in the case of Carmel Grocery Cupboards, Inc., which closed its doors several weeks ago. Rumor has it that another grocery plans to close at the end of the year.

The Town & Country Shop, Dolores street, suspended business this week.

On the whole Carmel business houses have weathered the storm better than the national average. Only four stores of any importance have closed, although there have been other minor casualties.

## F. M. S.

The Federated Missionary Society's program of Indian study will be continued at the regular monthly meeting to be held next Wednesday afternoon in the Community Church hall.

## THE CARMELITE: DECEMBER 22, 1932 RUSH DAYS AT THE POST OFFICE

Carmel postal employees will forego their usual Saturday afternoon holiday this week to cope with the last-minute rush of Christmas mail. The office will remain open until six o'clock.

Special delivery mail and perishable articles so marked will be delivered on Sunday, but ordinary packages not received Saturday afternoon will not be available until Tuesday. On Monday, a legal holiday, the post office will be closed all day.

Postmaster W. L. Overstreet reports that the volume of business handled so far, both incoming and outgoing, exceeds the last holiday season by about five per cent.

## CARMEL CONCERT SEASON DRAWS NEAR

Although temporarily eclipsed by holiday activities, interest continues to mount in the forthcoming season of the Carmel Music Society.

The winter series opens on January fourteenth with the Vienna Boy Choir as the attraction. This group arrived in New York about six weeks ago on their first American tour and already have attained recognition as one of the outstanding concert attractions of the season.

All concerts of the series will be given Sunset School Auditorium.

Season tickets are being distributed to subscribers through the Denny-Watrous Gallery where single tickets also will be on sale later.

## PRESTON WILLIS SEARCH

Memorial services for Preston Willis Search, whose death was recorded last week, were largely attended at Community Church Sunday afternoon.

Simplicity marked the service. The Rev. T. Harold Grimshaw read the memorial ritual and paid tribute to the deceased; Mrs. O. W. Bardarson and Samuel Ethridge sang.

The remains (cremation) were interred in Cypress Lawn cemetery, San Francisco.

## NEW CALIFORNIA NOVELIST

A new name has been added to the list of California novelists—that of George Work, whose story, "White Man's Harvest," has just been published in London. Work is a San Francisco attorney who as an avocation turned aside from briefs and pleadings to write a novel based on the racial problem in the South.

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## THE PENINSULA ORCHESTRA'S CHRISTMAS OFFERING

The Monterey Peninsula Orchestra is doing good work. Last Saturday evening their Christmas concert-rehearsal was enthusiastically received by a full house at the Denny-Watrous Gallery. Many friends who had not followed the progress of the orchestra were surprised and delighted with its substantial development. This is due to the fine spirit of co-operation which binds the conductor, the players and the audience together. Carol Weston is the center from which the enthusiasm flows. No one could fail to respond to the spirit of any music directed by her. She is able to impart her own musicianship to her orchestra clearly and without strain—even through the grind of rehearsals and the irregularities of young players she never loses her charm.

The main number on the program was the Bruch concerto with Marilyn Doty as guest artist. This little girl is a pupil of Kathleen Parlow and Carol Weston. She is the second pupil they have sent to Carmel and both children have amazed us with the quality of their playing. Older people were overcome by a sense of futility on hearing the performance of these young people. Marilyn plays with vigor and certainty. There is fire back of her playing. It is remarkable that such virility can be aroused in a child of nine or ten years. How it is done remains the secret of her excellent teachers.

Fortunately Marilyn Doty seems to be a natural, simple child. There is a certain fragrance about childhood more precious than any performance no matter how remarkable. To destroy this is a sacrifice which nothing makes up for. It was pretty to see her hug her teacher when the last difficult passage was played successfully.

The Christmas Carols were sung by Elizabeth Frater Lowy to the accompaniment of the orchestra. These beautiful old songs which never fail to arouse response, were made still more enjoyable by Miss Lowy's quietly modulated voice. She sings with true tenderness and without effort. Her presence was sincerely appreciated, and the gracious giving of her singing added much to the season's enjoyment.

The Bach Suite played by the orchestra was excellently performed. It was clean and strong. At times the enjoyment of the players in the music had to be trimmed down a little by the conductor but it was a good fault—better too much fire than not enough.

The Overture to the Messiah completed a most satisfactory evening of music.

Both audience and orchestra felt that something had been accomplished which was thoroughly worth while. That the value of this work in the community in establishing a living center of music is well appreciated was shown by the warmth of the response it called forth.

—D. H.

## "THE QUEEN'S HUSBAND" RETURNS IN STATE

Edward Kuster's production of "The Queen's Husband" two summers ago was a fine example of type-casting and revealed all sorts of new talent in Carmel. Howard Brooks, Bud Mills, Peter Burk, Sam Ethridge and several others suffered their baptism of fire on this occasion, while Gertrude Bardarson and Connie Heron, as Queen and Princess, re-asserted and confirmed their rights to local laurels. Now comes the complete production of this play from the Ambassador Theatre, London, with cast

intact, headed by Barry Jones, London's actor of the moment, as the ineffectual King, seconded by Maurice Colbourne as Prince William of Greck. The latter's patent leather hip-boots will be even shinier and longer than those worn here by Bud Mills, but it is doubtful if the carved penguin which the King pulls out of his pocket can equal the bird fabricated by "Johnny" Bartlett with his trusty penknife.

The complete scenic settings, down to the last button, have also been brought the last stage tack, and the costumes to over from the London show. Those who go up to see this delightful comedy will be rewarded with an exact duplication of a typical London West End production.

"The Queen's Husband" will play for two weeks at the Columbia Theatre, San Francisco, after which it will pass on to Los Angeles.

## "MACAIRE"

BY ROBERT LOUIS STEVENSON

WILL BE PRESENTED

THURSDAY AND

FRIDAY EVENINGS

DECEMBER 29 &amp; 30

AT SUNSET SCHOOL

AUDITORIUM

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EMPLOYMENT FUND



## THE CARMELITE

J. A. COUGHLIN — Editor and Publisher

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\*\*\*The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

## Lincoln Steffens---continued

In the early days of the depression, someone predicted conspicuously that if this keeps up much longer, someone "will begin to think." Well, that has happened. There is Technocracy, and the mail brings in a lot of thought-out plans of salvation. All together they inspire me to prophesy that— if this (thinking, etc.) goes on a little longer, somebody will be moved to act.

§ If, as Technocracy, says, the need of labor is tending to the vanishing point, we are coming to the time when the workers will be useful only as consumers and, to keep industry going, we'll all have to be paid, as leisurely consumers, enough money to buy what the machines produce. Shocking? Not to a mind on the job. There are lots of people of leisure now and here, whom society pays well and all they do is consume.

§ The councils of the unemployed are growing into a national institution. Their job should be to teach workers out of a job that the world does owe them a living and that they may freely take without humiliation or gratitude the relief they get, and then some; that their spirits need not be broken and themselves as workers ruined by—charity.

§ This I'll admit: That some people's children are not worth bothering about—they are born Republicans and Democrats. It's the others, the few open-eyed young, who should be allowed to see things as they are and learn that all knowledge is problematical.

§ Not knowing anything about it, the world to me is wonderful. I'm sorry for all those who have the truth. They must be as bored as their gods, and as boring. My gods are happy with the laughter of their daily, hourly discoveries.

§ If you want to share the divine joy of

intelligent ignorance in discovery, read Paul de Greif's "Men Against Death." It is like his "Microbe Hunters," full of the adventures of those enviable heroes of romance, the researchers of science. Books for boys and girls of all ages, by a big, healthy, kid of a man who tells, by the way, how much we don't know; how some fellows found out some of the few secrets we do know; how superior insight and hunches are over knowledge. These stories make seeking the North Pole look like child's play as compared with looking for the cause of anemia or cancer. And the boys and girls will see—if they can still see—that any young, fresh, brave mind has a fascinating world of wonderful ignorance to dare out in the darkness of. All the fun of living is not behind us; ninety-nine per cent of it is before us. Think of all the sciences that have not yet been tackled with the scientific method: economics, history, psychology, etc., etc.—all dark jungles full of dangers, plumb full of cannibalistic chiefs and tribes of the truth, who will kill and eat you if you venture into the territory of their Truth. I tell you that the cause and cure of political corruption and poverty and war is as obvious as of pernicious anemia; and much more difficult to—report.

WARNING: There are several individuals around this town repeating a statement damaging to the character and reputation I have been building up for years. They are saying that I am sincere. I know what is meant by the word here; they know what kind of people it lumps me with. The next thing you know I'll be called an honest man. And that and its implication I will not suffer.

There is no danger that R. E. Burns, the hero and author of "I Am a Fugitive from a Chain Gang" will be especially abused if he is extradited back to Georgia to serve out his sentence. There is no need of that. And knowing that they will be watched and warned by Burns that he will write a sequel-movie, the Georgia bulls will avoid excesses of cruelty; as a policy. No, if that prisoner is injured or killed, it will be an accident. His mother is right to pray for him, however.

§ Ella Winter met Julian Huxley in New York and he remembered jovially a certain evening here last fall when we dis-

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cussed with him a subject beyond his unlimited comprehension.

§ Robinson Jeffers is getting on toward the end of a long narrative poem, due for delivery February first. That is news, if I know what news is.

§ The author has sent me "An Introduction to Robinson Jeffers": Thesis for the Doctorate of the University; Presented at the Faculty of Letters of Dijon, France, by Lawrence Clark Powell—a very scholarly, enlightening appreciation of the poet, his philosophy, his life and character, and his poetry. He says that Jeffers is accepted in his day and in his own country; even here in Carmel. Just the same, it would be well if Carmelites would read this book and catch up with the world measurement of their neighbor. It does seem to me that our best stone-mason is not appreciated around here, not personally. And young Dr. Powell of Dijon is only clear, careful and just. He doesn't really say how high he ranks Jeffers. And another comforting assurance: the Poet himself has not read and he will not read this book. Mrs. Jeffers will; no help for that; but Mr. Jeffers will never know what any critic writes about him. He isn't interested in Jeffers.

When I was talking to him about this thesis, he lifted his finger and hearkened. I heard a swift, short rush of twitters out in the yard. "The birds hiding," he said. "There's a hawk soaring over us."

That's what interests the prophet in his own country. "The birds take to the bush when a hawk flies; the pigeons to the air, where they can dodge."

§ Doctor Aldrich asks questions, mostly psychological. That's not his business. His business is to answer questions. Why leave it all to me.

§ Allen Griffin spoke of his "little paper." That's unexpected, and not right. Most of us think of the "Herald" as our big paper. The "Pine Cone" is our little paper; it specializes in chicken-feed and leaves the real daily news to the big paper. And the world news to The Carmelite. All together, with our team-play, "we" Peninsula journalists cover the ground very well indeed.

§ Daniel Willard asked the President to move to fix the dates for our Indian Summer? Why? Why limit so vague and lovely a thing?



## Correspondence

### WAR DEBTS AND GOOD PEOPLE

To the Editor of The Carmelite:

The "New York Times" is not a radical newspaper. Perhaps, therefore, it is possible to ask people whose feelings are strong on the war debt situation to read two articles having appeared in the issue of Sunday, December eleventh. These are:

One by Bernard Shaw advocating a government based on occupational franchise; and,

A review of a book, "War Debts and World Prosperity," by Harold G. Moulton and Leo Pasvolsky (Century) that has just appeared.

I plead guilty at this point of doing what I disapprove of in principle, i.e., quoting a work without having read same. But the situation is so tense that perhaps an exception to the rule may be tolerated.

Bernard Shaw's contention is that democracy, as now practiced, causes world affairs to be controlled by people who mean well, but who do not know the facts. Good people, that is! The good people do not know that there is not enough gold in the world to pay the war debts, and that even France, with its reputed gold hoard, does not possess enough for that purpose.

"Even France, with all her vaunted hoard of gold, possesses less than the amount needed to square the balance of her debt outstanding. Since there is only about eight billions in gold in the whole world outside of our own supply, since a large part of this is in the hands of nations who do not owe us any money; since future payments of principal and interest on the war debts amount to about twenty billion dollars; and since every nation must retain at least some gold to protect its currency, it is clear that only a comparatively small part of the debts can be paid by shipments of gold."

The only other method of payment is by goods and the "good people" who abound in France and elsewhere finally had to make up their minds that because of modern economic conditions, Germany had to be let off!

\* \* \*

I am sorry not to be able to give Mr. Charles Roberts Aldrich the information he asks. By intuition, I guess that story to be the theme of a *fabliau* and it is well known that *fabliaux* were not not written by "good people." In fact,

we find in pious works of the eighth and ninth centuries passages informing father-confessors that one of their highest duties was to prevent the reading of *fabulas inanes referre* and *fabulis otiosos studere*. In the universities of today, even, the *fabliaux* are left aside in favor of epics and love poems; the latter were intended, of course, as vicarious experiences and their study is forced upon unfortunate female graduate-student teachers whom an out-moded economic system has doomed to celibacy, with all its attendant ills, physical and mental. Sometimes I have wondered whether "good" university professors did not contain a good bit of sadism in their make-up.

And anyhow, my studies of the Old French were under three of these "good men," Nitze of Chicago; Bedier and Faral of the College de France. Only one course was under Muller of Columbia, who is emphatically *not* a good man, and who is, incidentally, a very close personal friend of the heroic Herriot.

YVONNE K. NAVAS-REY

### YOUTH AND THEIR ELDERS

To the Editor of The Carmelite:

Lincoln Steffens seems to enjoy himself in flattering our children, boasting of their intelligence, and advising them to disregard their elders. This idea, the most anarchic that has ever been uttered, would be a very dangerous one if it were anything but sanction of conditions already existing. These conditions, we must humbly recognize, add neither to the charm nor to the happiness of our youth. They are deplorable, against natural laws, and do not promise anything good for the future. "Give our children our problems to solve; we seem unable to solve them ourselves. . . See what a mess we have made of the world."

Charles Roberts Aldrich, more indulgent for his generation, compares our matured men with dead trees overthrown by a cyclone.

Why should we agree with these ideas? Society is in a pitiful state. On that score there is nothing to argue about, either materially or morally. But if we look at the history of the world, we see clearly that the same always happened at the end of each civilization. These cataclysms are due always to material causes, for through the ages it is only the surface of the earth that changes; spiritual values remain the same. In our days the cause is the cyclone mentioned by Mr. Aldrich, i.e. the speed of our material progress.

But why should we be ashamed of having brought forth that progress to the world. At present it looks like a monstrous and clumsy giant of which we have good reasons for being afraid. But notwithstanding its appearance, it is the most magnificent gift a generation of men has ever bequeathed their youth. It is the possibility of the realization of the millenary human desire, the Conquest of Nature, so gigantic that it might make us think of Lucifer. And so thinking, question our state of mind, wondering if the Bible story does not refer to a prehistoric period similar to this one.

But why should we be ashamed of our work? Why, frightened at the immense task falling on us, should we, the elders, cowardly yield it to our children? On the contrary, why not work together with sincerity and love, thus win from the children again the respect due to age and its experience, respect that our guilty leniency has made us lose, and thus build the coming age on a solid basis. Scientists and constructive brains are at work. They never stop; they never wait. Let us entrust them with the glory of solving the situation.

JEANNE M. PIRENNE

### FROM ST. ANNE'S

To the Editor of The Carmelite:

St. Anne's Guild of All Saints Episcopal Church wishes to thank all those of the community who have so generously helped to make a success of the year's work, and sends the season's greetings of Peace on Earth and Good Will.

CLARA FRENCH KENNEDY,  
President.

### "PINE CONE" CIRCULATION

One of The Carmelite's analytically-minded readers, referring to the recent expose of the "Pine Cone" circulation myth, calls attention to the fact that a single copy of the "Pine Cone," regular size, weighs more than The Carmelite stated. The obvious conclusion is that fewer copies are mailed than the "Pine Cone" claims.

As a matter of fact, The Carmelite was aware of this, but purposely confined its analysis to "Pine Cone" and post-office figures. The Carmelite has known for three years the Carmel distribution of the "Pine Cone" (within a slight degree of error) and has known how far short the total has fallen of that paper's blatant claims. Only recently, however, have we had the information in a form that we would care to use. And now having used it, we're full of the Christmas Spirit. —J. C.





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### IT'S A GIFT

A one-act Christmas drama

By JEEBIE PSHAW

(Who apparently lives in Carmel, since this opus was postmarked locally, but regarding whom further information is sadly lacking.)

#### PREFACE

"Christmas is a conspiracy of the shopkeepers," said a contemporary dramatist whose prefaces are so exhaustive his plays must need be shorter. From his dictum one infers that extravagance, needless benefactions, uncalled-for expenditures (and parcels) typify not the Spirit of Christmas, rather the Spirit of Spending which makes one eligible for membership in the Society for the Prevention of Useless Giving, otherwise known as The SPUGS.

In the following play, I have endeavored to portray not so much the futility of useless giving, but the mental reactions of the paterfamilias who, however affluent, during the Yuletide season, must keep at least one of his purse-strings tied to a figurative finger. In this, my latest drama, I have avoided

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the influence of O. Wilde and B. Lytton, substituting the sententious form of utterance in the place of conversational brilliancy, and subtlety in the stead of saccharin. Nevertheless, and with modesty becoming to a playwright, I believe that the dialogue scintillates and attains a depth equal to J. Verne's "Twenty Thousand Leagues Under the Sea." Mine is not a problem play, and yet the action of the play implies an impending problem which must be solved between the first and tenth of the following month.

#### ACT I

(A sumptuous living-room. Mid-Wilson period furniture, including a long table on which numerous Christmas presents are strewn. Near the table, a middle-aged man is seated in an overstuffed arm-chair. The living-room door opens, back stage. Mrs. Byer enters, smiling. She approaches her pre-occupied husband, leans over to caress his bald spot, and then starts the conversation.)

Mrs. Byer (sweetly): My treasure!

Mr. Byer (bluntly): Your treasure-er.

CURTAIN

(Picture rights reserved.)

#### RECORDED MUSIC

Reviewed by T. HAROLD GRIMSHAW

As a special Christmas release, Victor presents the Fourth Symphony of Jean Sibelius, the greatest of Finnish composers. To feel the full glory of the music of Sibelius one must know something of the man himself and the country of his citizenship: thinking of the composer's ardent love of nature in her sterner moods, and the land's bare and rugged mountains, fog, snow and ice, misty marshlands reminding one of Beowulf. Now in this Symphony (A Minor) Sibelius is as always a law unto himself. The four movements are not clear and differentiated as in the older classic symphonies; they are rather four tone-poems, similar yet dissimilar. There is sunshine and storm in each one; brooding melancholy with distant thunder, and ever and anon the borial heavens seem aflame with Aurora fires. At the last, the elements are in commotion and the music gives the impression of tremendous struggle. Such is Jean Sibelius.

Again it is the peerless Philadelphia Symphony which plays so well this strange and fascinating score. The records too, have covered themselves with glory as regards the mechanical side, for muted strings, brazen snarling brasses and thundering tympani all reproduce magnificently. (Victor Masterpiece Album M-160.)



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## ROY HARRIS ON THE HISTORY OF MUSIC

by MAXINE A. CUSHING

(Interest attaches to the following discussion because of Roy Harris' associations with Carmel and because of the probability that he will shortly return here to lecture.—Ed.)

Unconscious reflection of the composer's point of view not only made vivid Roy Harris' sense of music history lectures at the Galerie Beaux Arts (San Francisco), but also left with his audience a residue of significant opinion about the modernists.

## I. "The Georgian Chant":

Here is musical material envied by our contemporaries: emphasis on the melodic line itself, free rhythm, a wealth of twelve scales or "modes" instead of only our present major and minor. Roy Harris believes that some definite modality or other is necessary to all music, and that if Schoenberg's music, for instance does not live it may be simply because of its lack of a central tonality.

## II. "France":

So far as musical construction is concerned, Harris finds the rhythmically-rigid love songs of the French troubadours and *trouveres* much like our modern jazz, with their characteristic triplet leading straight through to syncopation. (Analysis of the illustrative music, ranging over eight centuries, would seem to indicate the emergence of a complex individuality, increasingly sensitive psychologically.)

## III. England":

Beginning with the *organum* and its parallel fourths, fifths and octaves, noting the development of *gymel* with its parallel sixths, Harris showed a clear line from this early English music to that of the Netherland School and drew the modern parallel that our own jazz will result in a similar emergence of counterpoint.

There is not a parallel, however, in the decline after Purcell when England became a nation of consumers instead of creators. Harris believes that in this regard the United States is on the upgrade, though he is not entirely sure that England's attempt during the last thirty years to return to folk music is necessarily our own salvation.

## IV. "America":

Harris has a good-sized bone to pick with American "concert-hall psychology" that stresses the more salable aspects of music, that encourages the interpreter to employ music as a vehicle for his own career, to study "war-horses" written in eighteenth and nine-

teenth century melodic idioms; that makes no effort to acquire new ear-habits independent of the European influence with its own emotional connotation. Creation must be from blood experience, not quoted; impressionism must reflect the environment—*ergo*, we must break from European tradition.

Since the war, however, there is hope for an indigenous music. There has been activity along three fronts.

The first group emphasizes *timbre*, tone-clusters, new scales—see Cowell. The second works with the natural idea of borrowed time, achieving the syncopation of a simple melodic line in the tradition of Stravinsky, Bartok, Milhaud. See Aaron Copeland.

(Here Mr. Harris diverged with gestures upon the undue influence of conductors in molding American taste, mentioning in particular Koussevitsky and Stokowsky. He confessed to a *bete-noir* on the subject.)

The third group—and his own—might be labelled a neo-classicism with its proper melodic line and rhythm: form unfolding in time-sequence instead of through the impact of orchestral color. The modern composer, says Harris, must be strong enough to digest the idioms that have gone before, must not be content with copying; he should have a healthy attitude toward his musical material, should consider it a plastic substance.

And then Margaret Tilly played Harris' own Sonata, "the most genuinely American composition for string ensemble that has yet been written." This

caliphon of uncompromising and starkly true musical structure ended the series on the hopeful note that American music, after all, might be finding itself.

LOST—pair of light-rimmed spectacles in black case. Finder please notify telephone Carmel 127.

LOST—A chair, not in any sense an ordinary chair, in circumstances likewise extraordinary. Somewhere between Carmel Point and the business district. Will the amazed finder kindly notify The Carmelite office, telephone 717.

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# "MACAIRE"

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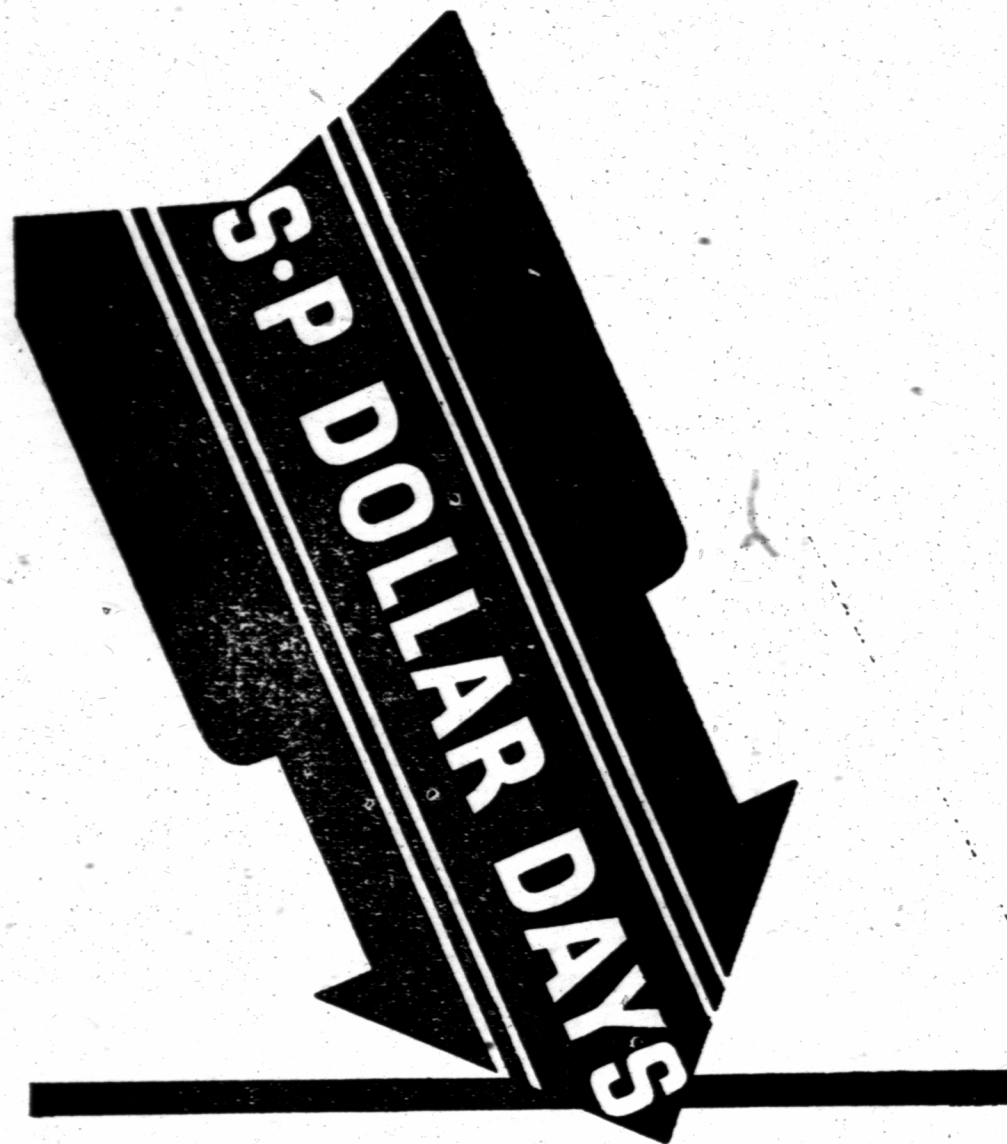
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THE CARMELITE: DECEMBER 22, 1932

## "MACAIRE" NEXT WEEK-END

by WINSOR JOSSELYN

Clear the boards for "Macaire"!

These are the dramatic orders for the holidays, and on Gretchen Schoeninger's posters you will learn that the dates are Thursday the twenty-ninth and Friday the thirtieth, and that the place is the Sunset School Auditorium.

Robert Louis Stevenson, according to George Bernard Shaw, did a very fine piece of playwrighting in "Macaire," and Carmel has turned itself loose on the production of it. Director Charles O'Neal acknowledges a debt to the Community Players in the generous way they postponed their December production, and to the many other agencies that have sped him along in the work.

And who wouldn't? Play-producing in Carmel is more than a casual thing, and with this play you must remember that the proceeds go to the Employment Fund, a fund that has been maintained through the public's co-operation with the Committee's entertainments.

Who's Who in "Macaire":

Herbert Heron in the title role, and Ross Cowen there beside him as Bertrand. Hal Garrott plays Dumont, the inn-keeper, Constance Heron is Ernestine, Henrietta Shore takes Mme. Goriot, Edwina Pinkham does Aline, Lucian Jones plays Charles, and Dr. David Matzke is the Brigadier.

Bob Parrott is the Marquis, while Millicent Sears is Babette. Mary Henderson, Betty and Ruth Pinkham, Pauline Meeks and Mary Douglas are guests at the wedding in M. Dumont's French Inn, and likewise are John Stanley, Cedric Rowntree, William Heron, George DeLorimer and Edward Files.

Stringed music and peasant dances will bring the holidays right indoors before you, and if you can't get a seat close down by the festivity it's because you let everybody get there first.

### NEW YEAR FESTIVITIES AT DEL MONTE

Check your blues at the door!

Those are the instructions merrymakers will receive who attend Del Monte's big New Year's Eve party.

Every inducement for merriment will be in evidence at the forthcoming frolic with favors, surprises and special features arranged to keep the pace at a high tempo throughout the evening. Ed Fitzpatrick, Jr. and his orchestra has been working overtime to perfect their New Year's Eve presentations and have a number of entertaining features in store. Reservations are now being made.